



GCE

Film Studies

Unit **F633**: Global cinema and critical perspectives

Advanced GCE

Mark Scheme for June 2017

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Question	Answer/Indicative content	Mark	Guidance
1	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However, candidates may wish to explore and should be credited for the following approaches.</p> <ul style="list-style-type: none"> • The key themes/ themes of the film and the relationship between these and the messages and values. • The role of wider context such as time or place and the impact on the main themes. • The role of authorship and the extent to which the themes may be part of a director's overall style eg. Audiard and his exploration of transformation and identity as key themes in his films. • Consider the relationship between theme/style/genre and narrative and how the combination of these macro elements convey the messages and values in the films studied. • Candidates should also debate the significance of characters and may argue that other factors are more important in conveying/influencing the messages and values of the films they have studied. 	50	<p>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology.</p> <p>A top level response will be well focused on the question set and offer a confident range of examples. They will compare and contrast the texts studied with a focus on the macro framework in the set question. They will also understand the inter relationship of the frameworks and make relevant links between representation/ theme/style/authorship/narrative and genre.</p> <p>A mid level response will attempt to compare the films studied and make some reference to the macro framework in the question but may also stray from this without making links between the frameworks. Examples will be frequent and some understanding of wider context will be evident.</p> <p>A low level response may fail to fully engage with the set question and provide a descriptive account of the texts studied. There may be some attempt to compare and contrast texts but a broader contextual understanding may be lacking. Examples will be offered but not necessarily supported by the micro frameworks.</p>

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2	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However, candidates may wish to explore and should be credited for the following approaches.</p> <ul style="list-style-type: none"> • The impact changes in society have had on regulation. For example, the new F guidance to demonstrate that females play a key role in a film. • Cultural sensitivities and political influences that may impact on regulation eg. the portrayal of sex in Chinese cinema, the censorship of ghosts in film by the Chinese Bureau because they 'promote cults or superstition' which they argue violate the Communist principles. • Terrorism in the US post 9/11 and the UAE heavy cuts made to the Wolf of Wall Street due to sexual content. • The role of technology and access to film as a key social change and how this impacts on regulatory practices. • Candidates may take specific case study films and examine how they have been classified/regulated in different countries and how this reflects their social context: Eg. Subtitling in Skyfall for Chinese audiences. 	50	<p>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology.</p> <p>A top level response will offer a range of contemporary examples that address the question set. They will consider the role of both classification and regulation/censorship and understand the differences between the two practices that underpin these. They may engage with critical approaches to regulation but relate these to contemporary examples. They will also explore regulatory practices in more than one country and attempt to make comparisons and contrasts between the two.</p> <p>A mid level response will offer some contemporary examples but these may lack in range. They will make some reference to the role of both regulation and classification even if understanding of the difference between the two is not explicit. They may engage with some critical approaches and relate to contemporary examples. They may make reference to regulatory practice outside the UK.</p> <p>A low level response will offer examples but may fail to engage with contemporary case studies and issues. They will fail to discuss and understand regulation and classification. They may make reference to some critical approaches but these will not be successfully applied to contemporary examples. They may focus on regulatory practice in the UK alone and show limited contemporary understanding.</p>

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3	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However, candidates may wish to explore and should be credited for the following approaches.</p> <ul style="list-style-type: none"> • The restrictions that regulation and even censorship can place on filmmaking practices. • How filmmakers may seek to exhibit their films outside of home markets to avoid censorship. • Candidates may explore how far regulation can actually encourage filmmakers to be more creative to gain exhibition eg. Jafar Panhi and This is Not a Film being shot whilst under house arrest. 	50	<p>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology.</p> <p>A top level response will be well focused on the question set and offer a confident range of examples. They will compare and contrast the texts studied with a focus on the macro framework in the set question. They will also understand the inter relationship of the frameworks and make relevant links between representation/theme/style/authorship/narrative and genre.</p> <p>A mid level response will attempt to compare the films studied and make some reference to the macro framework in the question but may also stray from this without making links between the frameworks. Examples will be frequent and some understanding of wider context will be evident.</p> <p>A low level response may fail to fully engage with the set question and provide a descriptive account of the texts studied. There may be some attempt to compare and contrast texts but a broader contextual understanding may be lacking. Examples will be offered but not necessarily supported by the micro frameworks.</p>

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4	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However, candidates may wish to explore and should be credited for the following approaches.</p> <ul style="list-style-type: none"> • The role of marketing in franchise success of films and how they use key selling points to gain popularity overseas. • How thriving global markets such as China are targeted by popular genres and franchises. • Consider recent box office hits such as Star Wars and The Hunger Games and the international appeal of such films. • Could argue that success is not only financial but awards/critical acclaim is important and that franchise/blockbusters are not important in this respect. • Provide examples of successful independent films that challenge the statement. 	50	<p>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology.</p> <p>A top level response will be well focused on the question set and offer a confident range of examples. They will compare and contrast the texts studied with a focus on the macro framework in the set question. They will also understand the inter relationship of the frameworks and make relevant links between representation/theme/style/authorship/narrative and genre.</p> <p>A mid level response will attempt to compare the films studied and make some reference to the macro framework in the question but may also stray from this without making links between the frameworks. Examples will be frequent and some understanding of wider context will be evident.</p> <p>A low level response may fail to fully engage with the set question and provide a descriptive account of the texts studied. There may be some attempt to compare and contrast texts but a broader contextual understanding may be lacking. Examples will be offered but not necessarily supported by the micro frameworks.</p>

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5	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However, candidates may wish to explore and should be credited for the following approaches.</p> <ul style="list-style-type: none"> • A discussion of the director's role and that of other talents in the films they have studied. • Candidates may support the view and offer examples of filmmaking outside of Hollywood and the mainstream where the director is key to success. • The changing nature of authorship and to other roles/talent that contribute to success. • Candidates may not support the view and argue how other factors in contemporary cinema contribute to success. • Candidates may apply relevant theoretical approaches to authorship with contemporary examples. 	50	<p>Note: Mark levels are not discrete, for example, a candidate could achieve level 3 marks for explanation, analysis and argument, level 2 marks for use of examples and level 2 marks for use of terminology.</p> <p>A top level response will be well focused on the question set and offer a confident range of examples. They will compare and contrast the texts studied with a focus on the macro framework in the set question. They will also understand the inter relationship of the frameworks and make relevant links between representation/theme/style/authorship/narrative and genre.</p> <p>A mid level response will attempt to compare the films studied and make some reference to the macro framework in the question but may also stray from this without making links between the frameworks. Examples will be frequent and some understanding of wider context will be evident.</p> <p>A low level response may fail to fully engage with the set question and provide a descriptive account of the texts studied. There may be some attempt to compare and contrast texts but a broader contextual understanding may be lacking. Examples will be offered but not necessarily supported by the micro frameworks.</p>

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6	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However, candidates may wish to explore and should be credited for the following approaches.</p> <ul style="list-style-type: none"> • Candidates should seek to give examples of how film texts have been received by audiences/fans and the role gender plays in their responses to these texts. • Candidates should also consider the debate in the question and may argue that wider factors influence emotional responses such as ethnicity and/or sexuality. They may explore differential readings of film texts by different audiences not influenced gender such as Spike Lee's response to Django Unchained. • The relevance of critical approaches to spectatorship such as reception and cognitive theory and theories of the gaze, including alternative gazes such as 'black' and 'feminist'. 	50	<p>A top level response will offer a range of contemporary examples that address the question set. Candidates will engage case studies relevant to the question and explore the relationship between filmmaker, text and spectator. They will engage with the concept of the spectator as an individual beyond the collective audience and offer specific examples of how spectators have engaged with the examples discussed. They will consider a range of factors that affect response and appreciate the debate in the question. They will also consider critical approaches to spectatorship and apply these to their case studies with some confidence.</p> <p>A mid level response will offer some contemporary examples but these may be limited in range and depth. Candidates will attempt to engage with the debate in the question but these arguments may not be fully sustained with detailed evidence. Examples may be relevant but lack a contemporary focus. There will some attempt to consider spectator response but this may not be applied to critical frameworks.</p> <p>A low level response may fail to appreciate the role of the spectator and discuss the audience in more general terms. There is likely to be an absence of critical analysis and whilst some theory may be mentioned this is unlikely to be applied and engaged with. Examples may be limited or lack a contemporary understanding. There may be limited range of examples offered and may stray into textual analysis of the film as opposed to how the film affects and creates meaning for the spectator.</p>

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7	<p>Examiners should expect to deal with a wide variety of texts, case studies and responses for this unit. However, candidates may wish to explore and should be credited for discussing the following:</p> <ul style="list-style-type: none"> • How the use of technology in film production such as 3D, cinema 4D, CGI and increased frame rates can impact the overall experience for audience both positively or negatively. • The role of technology in the marketing and promotion of the films and how audiences/fans can engage with these materials and the impact on their overall experience. • The use of technology in cinema exhibition - IMAX, 3D, cinema 4D. • The use of digital media in distribution - VOD, online viewing experiences and portable devices. 	50	<p>A top level response will offer a range of contemporary examples that address the question set. Candidates will engage case studies relevant to the question and explore the relationship between filmmaker, text and spectator. They will engage with the concept of the spectator as an individual beyond the collective audience and offer specific examples of how spectators have engaged with the examples discussed. They will consider a range of factors that affect response and appreciate the debate in the question. They will also consider critical approaches to spectatorship and apply these to their case studies with some confidence.</p> <p>A mid level response will offer some contemporary examples but these may be limited in range and depth. Candidates will attempt to engage with the debate in the question but these arguments may not be fully sustained with detailed evidence. Examples may be relevant but lack a contemporary focus. There will some attempt to consider spectator response but this may not be applied to critical frameworks.</p> <p>A low level response may fail to appreciate the role of the spectator and discuss the audience in more general terms. There is likely to be an absence of critical analysis and whilst some theory may be mentioned this is unlikely to be applied and engaged with. Examples may be limited or lack a contemporary understanding. There may be limited range of examples offered and may stray into textual analysis of the film as opposed to how the film affects and creates meaning for the spectator.</p>

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